

THE BOOK CLUB OF CALIFORNIA

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NEWS-LETTER

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Contents

Book-Collecting *Percy H. Muir*

Frederic W. Goudy

An *Alta California* Relic *Neal Harlow*

Oscar Wilde Collection *William Conway*

Sutter's Fort *Carroll D. Hall*

Future Publishing Plans

Elected to Membership

Miscellany

THE BOOK CLUB OF CALIFORNIA

FOUNDED IN 1912, The Book Club of California is a non-profit association of book-lovers and collectors who have a special interest in Pacific Coast history, literature and fine printing. Its chief aims are to further the interests of book collectors in the West and to promote an understanding and appreciation of fine books.

The Club is limited to six hundred members. When vacancies exist membership is open to all who are in sympathy with its aims and whose applications are approved by the Board of Directors. Regular Membership involves no responsibilities beyond payment of the annual dues of \$12.00. Dues date from the month of the member's election.

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Quarterly News-Letter

BOOK-COLLECTING: HOW TO BEGIN

By Percy H. Muir



I

WOULD LIKE to make it clear from the start that this is going to be your collection and you must decide its basis. You must choose the subject and decide its limits and its form.

You may think that an obvious remark. Of course, you will be thinking, if I am going to collect the books they will be books of my own choice. What else would I be likely to collect? Believe me, the danger is a very real one. You may, quite unsuspectingly, find yourself led away into collecting what somebody else thinks is a good author or a suitable subject, and you may find yourself expounding the courage of other people's convictions rather than your own.

There is, in fact, a great deal of fashion in book-collecting. You will not need reminding of the fickleness of fashion, nor will you forget that to be in the fashion, whether in clothes, holiday-making or book-collecting, is bound to be an expensive business. And I don't want your book-collecting to be an expensive hobby: quite the contrary. Therefore, if A is an author whose work you find particularly attractive, do not be deterred from collecting him by the fact that B, the famous critic, or C, a friend whose opinions you respect, has compared A's work very unfavourably with that of D, a better-known or more fashionable author. Stick to your guns. A is the man you like: then by all means collect him and leave D to those who genuinely enjoy his work, or who prefer to be in the fashion rather than to strike out on their own. It is not your business as a collector to back favourites for

Copyright, 1947, by Percy H. Muir. The above is a selection from the first letter, "How to Begin," of P. H. Muir's Book-Collecting as a Hobby, In a Series of Letters to Everyman, published in London in 1945 by Gramol Publications, Ltd. An American edition of this work will be published on October 10, 1947, by Alfred A. Knopf. This selection is reprinted by permission of the author and his American publisher.

The Book Club of California

the posterity stakes, although I will not deny the probability that you will spot a very promising dark horse. Let me illustrate what I mean.

I spoke just now of collecting Shakespeare—the greatest of English authors—and I made it clear that, as a subject for the first edition collector he is out of the question. If literary excellence were the only criterion he would be at the top of every collector's list: for even those of us who do not read poetry with pleasure may agree with Samuel Butler that Shakespeare's poetry is almost as good as prose.

At the other end of the scale are the penny bloods which you probably read in your childhood as I did. Neither you nor I will pretend that these are literature. They are pure hack-work, ground out to a mass-produced pattern, beneath the notice of most literary critics, although you may remember an entertaining essay on them in *Horizon* written by George Orwell. Nevertheless, despite their lack of literary elegance, they entertained you and me as well as millions of others belonging to generations both older and younger than our own. And, say what you like about them, they filled a gap. Before we had graduated to Literature, with a capital L, they fostered our interest in reading and kept it alive when it might have flagged, and possibly have died without them. Moreover, they have a very special place in social history, for many of the ideas uppermost in the minds of small boys may be traced directly to their fondness for this kind of book, and the boy is still the father of the man. I do not wish to over-emphasize their importance, but merely to indicate that they might well form the subject of a very interesting collection. They would be difficult to find—thus providing all the fun of the chase, which is an important part of the sport of book-collecting—and they should not be expensive to buy. Michael Sadleir, Montague Summers, and other investigators, have written learned and fascinating treatises on the early counterparts of these books—the popular fiction of the eighteenth and nineteenth centuries. There is a chance for some like-minded collector to do the same for cheap literature of the twentieth century. But I am not suggesting it should be you: I am merely illustrating the twin facts that a collection need not necessarily consist of good books, and that all the fun of the fair may be had at very little expense.

Between the two extremes mentioned in the last two paragraphs are all kinds of possibilities of contrast and almost limitless opportunities for the exercise of individual choice in collecting, including many fascinating bypaths that have never been explored at all. Choose, there-

Quarterly News-Letter

fore, one of these rather than a well-beaten track: you will get much more enjoyment out of it, you will be a pioneer, and, most important of all, your pocket will benefit enormously.

Having chosen your subject, or author, the next thing to do is to find out all you can about it. Suppose, for example, you are very interested in detective fiction, and that you decide to make that the subject of your collection. You will, I hope, collect first editions of the books. That raises a technical point which you may think of as one of the stumbling blocks if you are a complete beginner. How can you tell whether a book is a first edition or not? The fact that first editions appear to be so much more valuable than later editions seems to you to presuppose that there is some magical difference which constitutes a first edition—a difference detectable only after a long course of study, for which you have neither the time nor the inclination.

I shall have a great deal to say about this, and I will not pretend that it is altogether a simple matter. Much learning and great scholarship has been devoted to deciding problems of this nature. Some of the most important problems are still unsolved. No one can say to this day with any certainty what constitutes a first edition of Goethe's *Faust* or Voltaire's *Candide*, for example. Nevertheless, it is nearly always true to say that any book is a first edition which does not contain evidence to the contrary. This is true of ninety out of every hundred books that you are likely to collect until you are much more deeply involved in the subject than you are now. It may easily happen that you never run across a problem of this kind in the whole course of your collecting career: though, for your sake, I hope that you will, and you yourself will welcome the solving of such problems as you progress. But you may forget all about it to begin with; so let us get on with the literature of Detective Fiction.

I would recommend that you start with John Carter's entertaining and excellently documented booklet on the subject, published by Constable at two shillings, and to follow that up with *Murder for Pleasure*, by Howard Haycraft (P. Davies, 10/6). This will give you tips for future reading. You will remember that Wilkie Collins and Edgar Allan Poe wrote detective stories, and there is the immortal Sherlock Holmes to consider. Lists and descriptions of the first editions of all these have been published and you will need to consult them. You will soon find other sources to consult, such as prefaces by E. M. Wrong, Dorothy Sayers and others, to collections of detective stories that they have

The Book Club of California

edited, and you will begin to accumulate quite a reference library on the subject.

About reference books you should, however, go very slowly to begin with. They are of unequal value and they are apt to be expensive. It is a good plan always to borrow a reference book from a library if you can before buying it for your own shelves. If the book you want is not in your local public library, they can usually borrow it for you from the National Central Library for a small charge. When you have read and examined the book carefully you can decide whether it is likely to be so indispensable for your purpose as to warrant your buying a copy for yourself. Good reference books are the best investment a collector can make: bad ones are a continual pain in the neck.

You are by no means ready yet to start buying books for the collection. The more slowly and carefully you start, the fewer steps you will find it necessary to retrace. The latter is a painful and expensive process and to be avoided as far as possible. You will make mistakes; we all do, even the most expert of us. They are unavoidable, but there are many that you can spare yourself by careful preparation. I expect that you have a limited amount of money to spend on your collection, and there is the danger that, even if you don't buy one or two wrong books, you may spend far too great a proportion of your available cash on filling up your shelves with the common run of books, and, when a rarity comes your way you may not have the money to spare to pay for it. The common books you may pick up at leisure: rarities must be seized whenever they occur, for you may not see them again for a long time, and by then the price may have risen against you.

Before you buy a single book, therefore, try to make up your mind what are the important books in such a collection. Do a little scouting. Ask one or two booksellers about these important books, how recently and how frequently they have had them, what they are likely to cost. You will find that booksellers rather enjoy discussions of this kind and they will prove very helpful in sketching your plan of campaign.

Quarterly News-Letter

FREDERIC W. GOUDY

The Intimate Recollections of a Friend

I FIRST HEARD THE NAME GOUDY in the summer of 1911—thirty-six years ago.

As a totally inexperienced young engineer I had accepted a very humble position with a large company manufacturing printing equipment. Someone told me that if I wanted to understand printing I should begin by learning about type. The acceptance of that advice I have never regretted.

In studying about type I soon came upon the name Goudy. Because my studies started with Aldus, Jenson, and Caslon, I somehow got the idea that all type designers were dead and that the art of drawing letters belonged to the past. Consequently, when I learned of Goudy I pictured him as a great austere man far removed from such novices as myself. For ten years, during which time I did not meet him, that conception of him persisted in my mind. I became acquainted with Goudy Oldstyle, Kennerley, Forum and Hadriano and the other faces he was designing. My increasing knowledge of type caused me to admire more and more the skill and art of this man who could create new forms for the basic alphabet by mere subtleties of design.

The year 1921 found me living in Philadelphia. At that time Goudy came over from New York each week to spend two or three days at the factory with which I was connected. Still thinking of him as the unapproachable great man, I made careful arrangements to be introduced to him. That first meeting has never been erased from my memory for it was the beginning of a deep and lasting friendship. Simply and quietly he sat beside my desk, asking me about my work and my interests.

Goudy had found another pupil. For three years he spent one or two evenings each week with me, often until past midnight, pouring out the knowledge he had gained of books, of type, of printers and of printing. It was during those three years that I learned that Goudy, the type designer, was also a great teacher—a master who desired greatly to impart his knowledge to those of a younger generation. In those days I thought I wished to be a typographer. No matter how crude my layouts, Goudy always added a friendly touch to his criti-

Frederic W. Goudy died May 11, 1947. These recollections are by a San Franciscan who prefers to remain anonymous.

The Book Club of California

cism. Rather than say, you must do it this or that, he would suggest that I try this or change that to see if there would not be an improvement. There are so many memories of those three years under his teaching, it is difficult to condense them into a few words.

I met his wife, Bertha, as she occasionally came to Philadelphia with him.

I was visiting Goudy's home in Forest Hills, Long Island, when I received a telephone call that our son was born in Philadelphia. He arrived a week ahead of schedule. All that morning we had been in Goudy's workroom. Bertha was setting type and Goudy and I were examining and discussing old manuscripts, broadsides and books to use in an exhibition to be held in Boston. For lunch Goudy broiled the steaks, Bertha prepared the rest of the meal, while I set the table. Then the news came over the telephone. Both of them were excited and happy with me. We hurried through lunch. Bertha picked an armful of flowers. Goudy called and found out the quickest train connections to Philadelphia. They took me to the train and urged haste, saying this is one of the biggest moments in your life.

During this time Goudy had been continually bothered with a bad gall bladder. He went to a specialist in Philadelphia who ordered an operation. Bertha came over. The three of us went to the hospital the morning the operation was scheduled. Goudy joked about his chances of survival. As we said goodbye to him and he entered the operating room, there was one last wise crack from him about being sure to have his epitaph set in Forum. That morning I had received a copy of the broadside of Lincoln's Gettysburg Address set in Hadriano and printed by John Johnck of San Francisco. I put it on the wall of the hospital room. When Goudy regained consciousness he looked up at it, and that warm smile, so many of us knew, told Bertha and me that he would get well.

When I left Philadelphia and settled in San Francisco in 1924 there was no lessening of our friendship. His letters were always helpful, enclosing sketches of new types, proofs of things he was working on and from time to time there would be a book from him.

In the years between 1924 and 1942 he made many trips to California. He puffed a little more in later years when he came up the steps to my office. But he never changed. At my home, during the evenings, his wit was just as keen and his nature just as kindly and considerate of others as when I first met him.

Quarterly News-Letter

On Sunday afternoon, July 20 of this year, I visited his home at Marlboro, the old place he bought about twenty-five years ago. He named it Deepdene. The type Deepdene was named for the place he loved so well.

I looked at the ruins of the old mill where he, as an old man, lost by fire, the treasures of a lifetime. In that fire were destroyed the original drawings and patterns of many of his types, his books, manuscripts, master matrices and all the equipment of his type foundry, as well as his engraving tools and machines. I entered the eighteenth century house in which he lived. The chair in which he sat each evening was in its familiar place. His old hat was on the same old hook. On his desk were unfinished drawings as though he had left his work but for a moment. In one room was the new equipment for engraving matrices which he acquired after the old mill burned. I saw the still uncompleted matrices for the Scripps College type on which he had been working.

They told me he was chipper all day, ate a hearty dinner, was as usual all evening and then went to bed. He died in his sleep before morning.

Goudy's presence remains in that house even though he has gone. There seems to be ample evidence of work yet to be done. To the last he had striven to overcome the handicaps of loss by fire, misfortune and old age. As I left Deepdene I remembered that once he complained to me that a man never, in a lifetime, has time to do all he wants to do. That was the character and vitality of this man—artist, designer, printer, man of letters. He was a patient and understanding teacher but greatest of all, a grand friend.

AN ALTA CALIFORNIA RELIC

By Neal Harlow

OF SAN FRANCISCO's famous *Alta California*, "mother of newspapers," now long deceased but always a lively corpse, we have recently acquired a new relic. Retrieved from an oblivion of almost a hundred years is a manuscript record of the *Alta's* first half-year of business. Written in the hand of its first editor, Edward Gilbert, and comprising both a financial statement and an itemized list of press work done, its

Neal Harlow is a member of the staff at the Library of the University of California at Los Angeles. He is a member of the Zamorano Club.

The Book Club of California

discovery has been a major contribution to the history of early printing in California.

Those familiar with California history are old friends of the *Alta*. Not the first newspaper to be issued in California or in San Francisco, it nevertheless began publication on January 4, 1849, early enough for it to be classed in the elite category of California Pioneers. Genealogically, it was descended from Colton's and Semple's *Californian* of Monterey, California's first paper, and Sam Brannan's pioneer news sheet in San Francisco, the *California Star*. These two precursors had suspended publication during the initial rush for gold in 1848 but had revived when San Francisco quickly recovered from the original shock. Under the leadership of Edward C. Kemble they united to form the *California Star and Californian* on November 18, 1848. The proprietor of the new combine convinced Edward Gilbert, a printer and writer who had arrived with Stevenson's regiment in March 1847, that he should take an interest in the project, but only on the condition proposed by Gilbert that a new publication be begun under the title *Alta California*. The new paper, growing out of California's two earliest journals, prospered and persisted until June 18, 1891. From January 4 to August 24, 1849, it was the only newspaper in California, and for a quarter of a century at least the "ponderous *Alta*" was second to none other in San Francisco.

The manuscript record book includes both cash and daybook accounts. In January it is recorded that \$1,045.25 was received in cash for subscriptions, jobs, advertisements, and old *Star & Californian* credits. The same month \$911.25 was paid out to settle *Alta* bills, outstanding *Star & Californian* debts, and demands for funds by members of the firm. According to the figures, receipts for the first six months of the *Alta's* existence were \$9714.60, and expenditures \$9114.60, of which latter amount about two thousand dollars were paid out on a new press and a similar amount was withdrawn for expenses by partners. The net profit retained by the firm for the half-year was, therefore, an even six hundred dollars.

Another section of the book is given over to advertising accounts. Each entry gives the name of the advertiser, catchword title of the advertisement, and cost. Since files of the newspaper for this period are available, which show the advertising done, this part of the manuscript is not of unique interest.

By far the most important and illuminating record is that of job

Quarterly News-Letter

printing. This section begins with January 1, 1849, three days before the initial issue of the *Alta California*, and the first job executed is shown to be fifty posters for Ross, Benton & Co., probably handbills announcing the availability of a shipment of "New Goods, just received per recent arrivals and for sale at small advances for cash or country produce." On the same day fifty posters were ordered by Robert A. Parker, apparently advertising the departure of the "fast sailing brig 'Malek Adehl'" for the Columbia River. On January 18, 1849, John A. Sutter, Jr., paid \$300 for a thousand blank deeds to accommodate the brisk trade in town lots in his newly established Sacramento City. In mid-March, after the elder Sutter, in opposition to his son, had given a large tract of land to a competitor in adjacent Sutterville, George McDougal ordered the *Alta* to print for him a hundred posters announcing his "Removal to Sutterville." On March 26 the newly elected Legislative Assembly of San Francisco requested a hundred copies of "An Act to Abolish the Alcalde's Office," a move in opposition to Alcalde T. M. Leavenworth, to which the U. S. Military government replied in kind with two hundred circulars on the 30th. Nine orders for public printing by the San Francisco municipal government and twelve by the American military authorities were delivered by the *Alta* press. In addition to the above "Act," the city printing included circulars for the Harbor Master, copies of the act respecting elections (in April), handbills announcing the election of May 11, revenue laws, and miscellaneous blanks and licenses. The federal government paid for proclamations in English and Spanish, official orders (Nos. 16, 17, 18, 19, 21) and circulars. Blank deeds for the new towns of Stockton, New York of the Pacific, and Stanislaus, notices pertaining to the building of Central Wharf, posters advertising the W. A. Leidesdorff house to be rented at auction, regulations and wine cards for the Parker House, rules for the American House and the Gotham Saloon, auction catalogues, prices current, invitations, and scores of other items totaling 318 individual jobs were run off the *Alta* press. The list comprises the most extended roster of early California printing extant and provides, in addition, authentic bibliographic information regarding size of editions. Few of the printed items themselves have escaped destruction, and, except for this recently discovered record, knowledge of their existence has long been lost. The manuscript is therefore of great importance to California history and bibliography and is a tantalizing list to challenge and incite collectors of Californiana.

The Book Club of California

How the *Alta* account book escaped the San Francisco fires of 1850 and 1851, the conflagration of 1906, and the continuous threat of bon-fire and rubbish heap cannot be told. Sometime after the fire of 1906 it was reduced to the ignominy of a scrap book pertaining to the earthquake and fire, and thirty-five years later it was apprehended in this condition in an Oakland junk store, was purchased for a trifling sum, and its identity was recovered by Book Club member Walter E. Stoddard, of Sacramento. After a complete and careful rehabilitation by its finder, it is now an appropriate part of the important collection of early California printing owned by Book Club member George L. Harding.

THE OSCAR WILDE COLLECTION AT THE CLARK MEMORIAL LIBRARY

By William Conway

SOON AFTER HIS ARRIVAL in San Francisco, Oscar Wilde wrote on March 27, 1882, to his friend Norman Forbes Robertson:

Here from the uttermost end of the great world I send you love and greetings. . . . There were 4,000 people waiting at the Depot to see me—open carriages—four horses—an audience at my lecture of the most cultivated people in 'Frisco—charming folk—I lecture here again tonight, also twice next week—so you see I am really appreciated—by the cultured classes—The railway have (sic) offered me a special train and private car to go down the coast to Los Angeles, a sort of Naples here—and I am feted and entertained to my heart's content. . . .

If Oscar Wilde could revisit California today he might not receive the gala reception given him at San Francisco in 1882, but (if the railway company could provide transportation, private car or coach seat) he would perhaps be pleased to find a library in Los Angeles with approximately 2,650 books, manuscripts and letters by and about the man who was ridiculed as Bunthorne in Gilbert's *Patience*.

The Clark Memorial Library of the University of California in Los Angeles has as one of its principal collections a large section devoted

William Conway is Catalog Librarian of the William Andrews Clark Memorial Library.



JOHN HENRY NASH

1871-1947

It was one of JHN's many distinctions that he was even more widely known for his extremely colorful personality than for his very substantial contributions to the printer's art. For he was never the sort of artist who is content to remain obscurely in the background and to let his productions speak for themselves. He had strong ideas on what constituted fine printing, and it was his habit to defend his theories with a vigor that made him conspicuous even in a craft never noted for sweet reasonableness in argument. He had violent likes and dislikes, and he supported both with the utmost vigor and enthusiasm. Those who knew him best found him an engaging mass of contradictions and incongruities: a conscientious artist and a shrewd and canny businessman; a printer who habitually aimed at magnificent effects—big pages, big books, lavish decorations—yet was a stickler for meticulous detail. He was at once tolerant and stubborn, self-assertive and humble, ostentatious and simple.

These last two phases of his character were perfectly symbolized in his sixth-floor quarters at 447 Sansome Street. If the visitor turned to the right when he got off the elevator he found himself in the library: a big, richly furnished chamber with carved oak bookcases and display cabinets, oil paintings and bronze statuary groups. If he turned to the left he was in the printshop, well-lighted, fully equipped and efficiently laid out, but as austere utilitarian in its appointments as a factory, which of course was what it was. Thus on one side JHN indulged his taste for display, maintained the elaborate front his nature fancied (and incidentally impressed wealthy customers); on the other was the spare functional workroom where the artisan handled the tools of his trade, with nothing to detract the mind and eye from the task at hand. It was this dual personality, his

liking for the trappings of wealth on the one hand and, on the other, his willingness to submit himself to the disciplined austerities of the creative artist, that made him the extremely interesting figure he was.

In San Francisco during the years when JHN was at his zenith it was far harder for a man to gain a reputation as a conspicuously colorful figure than it would be today. For he was in his heyday during the high-rolling late '20's, when the town was full of flamboyant characters and everyone was sure the millennium had arrived and that it would last forever. It was exactly the sort of environment that best suited JHN's temperament. Like many another artist, he could find full scope for his talent only in a period generous, open-handed, free-spending prosperity; he could never abide short-cuts or penny-squeezing. When hard times presently followed the binge of '29 the springs of his inspiration slowly dried up.

But the reckless, extravagant 1920's suited him to a T. He would have been at home in Florence under the Medici, or in Renaissance France, or at any other period when booming trade put men in possession of vast, easily-made fortunes and permitted them to buy a cheap and accidental immortality by subsidizing the works of the artists of their time. He was at home in San Francisco, circa 1925-29. For whatever he put his hand to had to be done on an epic scale, more elaborately and expensively than it had ever been done before, a little bigger than life size. That grandiose era permitted him to indulge his gaudiest fancies, for it was not the least of JHN's gifts that he was able to gather about him a group of wealthy patrons and persuade them to pour many thousands of their superfluous dollars into his monumental projects.

It was of course money well expended, for the funds that

went to finance his books would otherwise have gone down the drain in the market crash. The books remain. And there remains too the memory of how JHN operated when he was riding high: his magnificent and intricately designed broadsides (he issued one, in five colors, to announce that he was shutting up shop for two weeks to go fishing), his elaborate book announcements, his trips to Holland to oversee the production of hand-made, specially water-marked papers, to buy the latest productions of the German type-founders, to take an entire edition back to Leipsic to have it hand-bound in vellum.

JHN had an unquestioned flare for showmanship; more than any other printer of modern times he dramatized his craft—which was exactly what the fine printing of his day needed to bring it to the attention of the masses. But the extent and quality of the work that he left behind make it clear enough that beneath the surface exhibitionism was a sound and able craftsman patiently striving for perfection—and coming closer to his goal than almost any other printer of his generation.



The Black

Vine Press

This comment was expressly written for the Quarterly by Oscar Lewis. It has been designed and printed at the Black Vine Press by Harold Seeger and Albert Sperisen. The presswork is by Robert Saxton. The cartouche is from John Henry Nash's Catalogue. The type is Cloister Lightface, Mr. Nash's choice for his finer books. The hand-made paper was imported by Mr. Nash.

Quarterly News-Letter

to the works of Oscar Wilde, which the late William Andrews Clark, Jr., a Life Member of The Book Club of California, spent years developing. A large number of the rare and unique items, printed as well as manuscript, was acquired by him at the dispersal of the Stetson collection in 1920 and from Dulau and Company in 1929. This basic collection is enriched by valuable manuscript material, letters to and from Wilde and numerous association items.

Although the fame of Oscar Wilde suffered a temporary decline in the years following his imprisonment and death, Robert Ross as his literary executor revived and expanded Wilde's reputation as a writer until another generation was ready to accept the work of the celebrated "Court Jester of his age." That this interest has been widespread, particularly on the Continent, is evinced by the enthusiastic reception and appreciation given many of his works. *The Picture of Dorian Gray*, one of Wilde's most widely read works is represented in the Clark Library by translations in fifteen languages. Even the Orientals can read Wilde, for there is a volume containing the Japanese translation of his complete works.

That there is a continuing interest in Wilde and his work is demonstrated by recent cinema and stage productions, phonograph recordings of *The Little Prince*, *The Selfish Giant* and scenes from *The Importance of Being Earnest*, as well as many reprints and newly illustrated editions of various works. Besides these, there are biographical and critical works appearing with some regularity: Richard Aldington used the important sources in the Clark collection and included twelve hitherto unpublished letters in the *Portable Oscar Wilde* last year; Hesketh Pearson wrote an important biography of Wilde, and H. Montgomery Hyde is bringing to completion his authentic account of the Trial of Oscar Wilde, which is to be published soon as one of the Famous British Trials series in England. To supplement these and other interesting studies, Franklin P. Rolfe of the U.C.L.A. Department of English, is preparing for publication a collection of Wilde's unpublished prison correspondence that has been in the manuscript vault of the Clark Library for many years.

It has been sixty-five years since the "brilliant Irishman" crossed the Rockies to lecture and visit in California, calling it "a very Italy, without its art," but today the state can claim one of the finest and most complete collections of his art.

The Book Club of California

SUTTER'S FORT: SUBJECT AND SOURCE OF LITERATURE

By Carroll D. Hall

NO ONE KNOWS how many times Sutter's Fort has been mentioned in print since it was founded in 1839 by a thirty-six-year-old Swiss who talked his way across oceans and a continent to possession of an empire in the potentially rich valley of the Sacramento. That much of his empire ultimately slipped through his hands is beside the point here. Since the early 1840's his fort has been a subject treated more or less extensively in correspondence, newspapers and books in this country and abroad. The discovery of gold at Sutter's Sawmill in 1848 made certain that the man and his adobe stronghold would never cease to inspire pens.

Of the books about John Augustus Sutter three are commonly available, in libraries if not in bookstores: *Sutter, the Man and His Empire*, by James Peter Zollinger, New York: Oxford University Press, 1939; *Sutter of California*, by Julian Dana, New York: Press of the Pioneers, 1934; and *Sutter's Own Story*, by Erwin G. Gudde, New York: G. P. Putnam's Sons, 1936. Of these, Zollinger's biography is perhaps the most useful for reference purposes; Dana's the most romantic; and Professor Gudde's is a weaving of Sutter's not always factual reminiscences with the author's comments.

Scarcer is T. J. Schoonover's *The Life and Times of Gen. J. A. Sutter*, Sacramento: D. Johnston & Co., 1895. In our opinion it is not worth what collectors pay for it. *The Diary of Johann August Sutter*, reprinted by the Grabhorn Press, San Francisco, in 1932, is (need one say) a handsome little book. Douglas S. Watson's introduction asserts that this so-called "Diary" appeared in four issues of the San Francisco *Argonaut* in 1878; and that it had been written in 1856 to advance Sutter's interests before the United States Land Commission. It must not be confused with the *New Helvetia Diary*, the record of events at New Helvetia kept by Sutter and his clerks from September 9, 1845, to May 25, 1848. This was published by the Grabhorns (in arrangement with The Society of California Pioneers) in 1939. The *New Helvetia Diary* is the source of one of the principal arguments favoring January 24, 1848, as the date of discovery of the gold in Sutter's millrace at

Carroll D. Hall is Curator of Sutter's Fort Historical Museum.

Quarterly News-Letter

Coloma. James Marshall is supposed to have arrived at the fort four days after the discovery, and his arrival "on very important business" is recorded on January 28th.

In Sacramento, the C. K. McClatchy Senior High School's contribution in 1939 to the Sutter Centennial was publication of *I Knew Sutter*, translated from the German reminiscences of Heinrich Lienhard. Printing and binding were done by the students of printing at the school, under the Nugget Press imprint, in an edition of 285 copies for private distribution. In 1942, the Nugget Press issued *Six French Letters, Captain John Augustus Sutter to Jean Jacques Vioget 1842-1843*. This, in an edition of 155 copies, on white laid Strathmore Text paper in Intertype Baskerville and Regal type, is the best, typographically, of the series on Sutter. The third was *Early Day Romances, Sutter's Fort, 1847-1848*, printed in 1943 in an edition of 160 copies. The book is based on the original marriage record book, mostly in the hand of Justice of the Peace John Sinclair, a neighbor of Sutter's, and which is now in Sutter's Fort Historical Museum. Six of the thirteen marriages recorded are those of persons connected with the ill-fated Donner Party.

Incidentally, a longer translation of Lienhard's manuscript was published in 1941 under the title, *A Pioneer at Sutter's Fort, 1846-1850*. (The Calafia Society, Los Angeles.) Translator and editor was Marguerite Eyer Wilbur. Lienhard's gossipy account suggests that he was something of a Pepys of Sutter's Fort.

Publication Number One of the Sacramento Book Collectors Club, 1942, was *A Faithful Translation of The Papers Respecting The Grant Made By Governor Alvarado to John A. Sutter*. This, a reprint from the original pamphlet published in 1850 by John Plumbe, has an introduction by Neal Harlow. Only 80 copies were printed by the Industrial Arts Laboratory Press, San Jose State College.

The second book of this Club was *John A. Sutter, Jr., Statement Regarding Early California Experiences*. It was edited by Allan R. Ottley, who also wrote the biography of young Sutter which is included. This book was issued in 1943 in an edition of 160 copies. It was printed as a class project in printing at the Sacramento Junior College, under the supervision of George T. Smisor, instructor. The typography is excellent.

It may be of interest to book collectors and writers, particularly in the field of Californiana, to know that Sutter's Fort Historical Museum,

The Book Club of California

owned and administered by the State of California, is doing business at Sutter's old stand. In addition to more than twenty rooms or sections containing displays of California pioneer objects, the Museum's office has files of documents and photographs relating to persons, places and events in the 1839-1869 period.

This material has been indexed, and is available to all who apply at the Curator's office and who have legitimate reasons for wanting to make use of it. The California State Library in Sacramento is, of course, one of the great sources of material for writers. An examination of the "Acknowledgments" in many a volume dealing with California and the West will verify this. The documentary collections at Sutter's Fort Historical Museum are not large, but researchers may possibly be repaid by investigating them.

Papers relating to John Bidwell, who came to Sutter's Fort in 1841, are the most numerous in the Fort collections. The earliest include some account books, receipts, inventories, etc., concerning purchases or services at Sutter's Fort, and the Feather River Mining Company, one of the first to be formed after the discovery of gold in 1848. The great bulk of the Bidwell papers is made up of letters written to him at his Chico ranch over a period of forty years. Many of them indicate that Bidwell was regarded as a "Lady Bountiful"—a person whose support, financial or otherwise, was often sought by inventors, salesmen, religious and educational groups, politicians and persons in distress.

The Pierson B. Reading papers include some documents of the Sutter period. There are also a number of letters in the hand of Sutter, and the original record book of cattle brands, kept by Sutter and Justice of the Peace Sinclair, was published by The Book Club of California in 1945 under the title, *Heraldry of New Helvetia*. The Club is soon to publish *A Donner Miscellany*, composed of diaries, letters and other matter found in a sizable collection of Donner Party papers recently acquired by the Museum.

The point which we wish to emphasize is, that the Curator's staff of Sutter's Fort Historical Museum is prepared to render all assistance possible within our scope to the gleaners of material for articles and books.

Quarterly News-Letter

FUTURE PUBLISHING PLANS

IT IS WITH A RATHER SPECIAL degree of pleasure that your Publications Committee announces the September book—*A Donner Miscellany*.

The book, please note, is no general grab-bag of unimportant odds and ends as the title might lead you to believe. It is a miscellany, however, and there is a good reason why.

As Californians know, the year 1947 is the 100th anniversary of that spring when the surviving members of the tragic Donner Party made their way down the western slope of the Sierra to find refuge at Sutter's Fort.

On the eve of the centennial, there came into possession of the Sutter's Fort Historical Museum, a large collection of papers and other material relating to the Donner Party. They came from the estate of Martha Jane Lewis, daughter of Martha Jane Lewis, who was Patty Reed of the Donner Party.

Among these papers several unexpected items turned up, and three of these constitute the main body of the *Donner Miscellany*. They are the "Miller-Reed" Diary, the James F. Reed Diary, and the first Donner Relief Party Diary. In addition to these, there are some 45 additional documents, all appearing now for the first time in print, thus making this *Miscellany* genuinely a source book for those interested in Californiana.

The volume will contain five illustrations, three of them facsimiles of the more important documents, and one an object of unusual human interest—a photograph of the little wooden doll that five-year-old Patty Reed kept throughout the snowbound winter months at Donner Lake—and the fifth a photograph, made in the 1850's, of the James Reed home in San Jose, with eight survivors of the Donner Party grouped before it.

This varied material has been selected and arranged by the editor of the *Miscellany*, Carroll D. Hall, curator of Sutter's Fort Historical Museum, who has written the explanatory notes and done an introduction in which the significance of the material as a whole is pointed out.

A Donner Miscellany is designed and executed by The L-D Allen Press; as you'll recall, so was the *Diary of Patrick Breen*, last year's Donner Party book. Mallette Dean has drawn the decorations, and the pages are printed from Janson type in black with yellow rules, and all folios, running heads, and marginal notes in forest green—three colors

The Book Club of California

on every page. The paper is Oxbow rag, and the book is bound by William Wheeler in a calico print cloth over boards, with the spine in forest green stamped in gold. The edition is limited to 350 copies and because a heavy initial demand is anticipated, first orders will have to be limited to one copy to each member.

Publication date is September 15.

A word here about the Christmas book. It is to be called *Thirteen California Towns*, and is being designed and printed at the Grabhorn Press.

The volume will consist of thirteen drawings, by an unknown artist, of various towns in California. These admirably exact pencil sketches turned up in the Bancroft Library in Berkeley, and Edith Coulter and Eleanor Bancroft have written the introduction and the text which will appear on the pages opposite the Grabhorn reproductions of the drawings, identifying the towns and usually the year in which the drawing must have been made. Again, this is material now in print for the first time, in accordance with the belief of your Publications Committee that, in these centennial years so significant to Californians, it is worth while for The Book Club of California to add to source material on the State.

Detailed announcements on this Christmas book will be issued soon by the Club.

ELECTED TO MEMBERSHIP

The following have been elected to membership since the Summer issue of the News-Letter:

| MEMBER | | SPONSOR |
|------------------------------|---------------------|------------------------|
| Anaheim Public Library | Anaheim | Glen Dawson |
| Mrs. Bullitt Collins | Watsonville | Miss Edith M. Coulter |
| Roy E. Combs | San Diego | Membership Committee |
| Free Library of Philadelphia | Philadelphia, Pa. | Mrs. Elizabeth Downs |
| Jack H. Holland | Palo Alto | Membership Committee |
| Alan H. Kempner | White Plains, N. Y. | Morgan A. Gunst |
| Joseph E. McCarrell | San Francisco | Albert Sperisen |
| Roland Meyer | San Francisco | Edgar Waite |
| Dr. Elmer P. Norwall | San Francisco | Edgar Waite |
| Mrs. Milton S. Steiner | New York | Theodore M. Lilienthal |
| Gene M. Tansey | San Francisco | Mrs. Elizabeth Downs |
| James W. Wallis | San Francisco | James R. Dalziel |
| Jacob Zeitlin | Los Angeles | Oscar Lewis |

Quarterly News-Letter

With the election of the above members, available memberships are now limited to eighteen. New members receive, upon election, all parts of the current keepsake series issued to date so that their sets may be complete at the end of the year.

MISCELLANY

THE OVER-ALL PATTERN printed on the cloth covers of the Club's last book, *California Adventure*, is the result of a strictly typographical endeavor on the part of the printers, who were determined not to employ drawings for any part of the design.

In the yellow form, blow-ups of the corner pieces of a Bruce Rogers border and oak trees belonging to the Cheltenham series of ornaments of the American Typefounders are used alternately to form the basic pattern. The gold brims of the miner's pans are 24-point ciphers from Goudy's Forum capitals—split down the centers and turned on their sides. The brown form contains the other halves of the ciphers to represent the pans, while the picks are formed by parentheses from the 30-point Futura series. Other portions of the pick and shovel units are made of brass rule. The acorns are from the printer's stock of old Caslon ornaments. The cloth used is called *Saylux* and was a special mill order. The backbone material is *Bancroft* buckram, stamped, reverse side out, in gold.

The products of the prolific pen of Zane Grey, the king among authors of "Westerns," will continue to flow across the nation's book counters. Harper's recently announced the purchase of another lot of unpublished manuscripts from the author's estate. Included are ten full novels, which will be published at intervals during the next few years, and a number of short stories and non-fiction pieces.

A copy of the rare 1676 edition of Sir Nathaniel Brent's translation of Paolo Sarpi's famous work, *History of the Council of Trent*, was found among the results of a wastepaper drive in 1942 in Bristol, England. Jack Ross, City Librarian of Bristol, noticed the volume carried an inscription, dated in 1704, to the library of the College of William and Mary. He wrote to College Librarian Robert H. Land, at Williamsburg, Virginia. The records of the college indicated the book belonged to its library but had been lost in the fire of October 29, 1705, which de-

The Book Club of California

stroyed the school's book collection and the interior of the main college building. Librarian Ross stored the volume in a bombproof shelter until the war was over and then returned it to Williamsburg. It is now in the rare book collection of the college.

Miniature books, from the collection of Arthur W. Browne, city treasurer of Mountain View, California, and printer at the Pacific Press Publishing Company, were recently on display at the Library of San Jose State College. They were a part of the exhibition shown by the Industrial Arts School.

Book Handbook is the name of a new illustrated quarterly for owners and collectors of books, edited by Reginald Horrox, and published by The Book Centre, Ltd., of London. The first issue contains sixty-four pages of text and illustrations; twelve pages devoted to book trade advertisements, and four pages of a list of current catalogs received.

Included in the first number are the following articles: "Books from the Library of Jacques Auguste de Thou," by L. J. Lloyd; "The Life of Robert Bage, Paper-Maker and Novelist," by Catherine Hutton; with a preliminary survey for a bibliography of Bage's novels by E. A. Osborne; "Sir John Franklin and the Search for the North-West Passage," by Jean Gallatly; a biographical sketch and bibliography of E. R. Eddison, author of "The Worm Ouroboros," written and compiled by G. Rostrevor Hamilton; "The Techno-Chemical Receipt Book," a discussion by W. S. Field of one of those ever-fascinating recipe books containing directions for the manufacture of artificial gems, liquors, blasting compounds, bleaching agents, colored chalk, confectionery, preparations for removing boiler incrustations, artificial meerschaum (made by "digesting raw potatoes in sulphuric acid") and other recipes of varying degrees of useful knowledge. *Book Handbook* closes on a section devoted to reviews, notes and notices.

The annual subscription rate is eleven shillings. Subscriptions and inquiries should be addressed to *Book Handbook*, at Book Centre, Ltd., North Circular Road, London, N.W. 10, England.

The Rare Book Room, a new unit of the University of Pennsylvania Library, was formally opened on May 27, 1947. Dr. George W. McClelland, president of the university, presided at the ceremonies and

Quarterly News-Letter

the speakers included Dr. A. S. W. Rosenbach, internationally known bibliophile, and Randolph G. Adams, director of the Williams L. Clements Library, University of Michigan. Both are Penn graduates. John Alden, formerly of the Library of Congress and the Houghton Library at Harvard, is curator of Rare Books.

The New Colophon has been announced. It will be provided by Duschnes Crawford, Inc., 66 East 56th Street, New York 22, issued four times a year, at fifteen dollars. The first issue, dated January 1948, will appear by December 15, 1947. It will be edited by Elmer Adler, Frederic B. Adams, Jr., and John T. Winterich. They will be assisted by a group of contributing editors that includes Book Club members Samuel T. Farquhar, Jean Hersholt, Joseph Henry Jackson, Alfred A. Knopf, Oscar Lewis, and Carl I. Wheat. *The New Colophon*, the announcement reads, will be as much like the old *Colophon* as its editors can make it.

Morgan Shepard died on May 15, 1947, at the age of eighty-two. He achieved his greatest success as the writer, under the pen name of John Martin, of children's books and verse. He will be remembered by Californians, however, for his association in San Francisco with Paul Elder in the publishing firm of Elder & Shepard, which published tastefully printed small books. These were the first books published in San Francisco to sell to the Eastern bookstores. Mr. Shepard retired from the firm, which had been established in 1898, in the spring of 1903.

Dard Hunter, the eminent authority on papermaking, has announced the publication of his *Papermaking in Indo-China*. It has been printed at The Mountain House Press, Hunter's private press, at Chillicothe, Ohio, in an edition of 135 copies. It is priced at \$38.50 per copy.

CHARLES SCRIBNER'S SONS

call to your attention the publication of a book entitled *Mark Twain in Nevada*, by Effie Mona Mack (\$5.00). Dr. Mack is the outstanding authority on the early history of Nevada and has gathered together for the first time all the details of young Samuel Clemens' brief but adventurous visit to the State (1861-64).

The Book Club of California

In 1847: John C. Frémont proclaimed the annexation of California; the Mormons founded Salt Lake City; postage stamps were first used in the United States; Alexander Graham Bell was born in Edinburgh, Thomas A. Edison in Milan, Ohio; Richard Hoe invented the rotary printing press; *Jane Eyre*, *Wuthering Heights* and *Vanity Fair* were published in England, and *Evangeline* in the United States; the first theatre opened in Chicago; Abraham Lincoln entered the House of Representatives and Jefferson Davis the United States Senate.

Those bibliophiles interested in fine bindings have been enjoying the carefully prepared and well printed *Catalogue of Exhibition of Special Bindings*, currently on display at the Bibliotheque Nationale in Paris. The catalogue contains an erudite discussion of French bindings from the 10th to the 20th centuries by Andre Rodocanachi, president of the Society of Special Bindings, the sponsors of the exhibition. The catalogue lists and describes 148 French bindings created in those centuries. In addition the exhibition includes, and the catalogue carefully describes, 165 examples of the work of six binders currently active. These artists are Rose Adler, Jacques Anthoine-Legrain, Paul Bonet, Robert Boufils, Georges Crette, and Henri Creuzevault. Forty excellent plates reproduce pictorially as many of the bindings exhibited.

Miguel de Cervantes was born four hundred years ago this year in the little Spanish university town of Alcala de Henares, about twenty miles east of Madrid. Though the rest of the world is observing the anniversary of the birth of the author of *Don Quixote*, it is by no means certain that it will be celebrated by Falangist Spain.



NOTICE

The WELLS FARGO HISTORY ROOM, located in the Bank's building at 30 Montgomery Street, contains relics of pony-express and covered-wagon days; an original Hangtown stagecoach; early western franks and postmarks, firearms, pictures, and documents. 7 Open to visitors 10 to 3 daily, 10 to 12 Saturdays. WELLS FARGO BANK & UNION TRUST CO., San Francisco. Established 1852.

